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"After the Meeting," which is reproduced as a frontispiece to this number of ART AND PROGRESS, was painted by Cecilia Beaux last winter when interest in the feminist movement was rife. It is, as it were, this distinguished artist's essay on the subject, and pictures the type of restless woman who was chief advocate of the cause if not chief exponent. As a work of art this picture is also essentially contemporary being rendered after the manner advanced by the extremely modern school. Thus the rendition is peculiarly appropriate to the theme. The color is held in broad flat masses, there is little modeling, and the effect which is exceedingly striking is found to have been produced by violent contrasts and through daring simplicity. Distinctly it is an adventure on the part of the artist, but one carried to a conclusion with eminent success. The figure of the young woman, who has been in attendance at a meeting of evidently interesting character, suggests slight fatigue and yet is full of animation; her hands speak as obviously as would her voice could it be heard. The dominant pattern of the chair covering and the striped material of her gown give strong if subtle added accent. The entire treatment of the theme is enormously clever and at the same time masterly. This picture was first shown in the Carnegie Institute's International Exhibition last spring and is now included in the collection assembled by the American Federation of Arts from that exhibition which is making a circuit of the principal art museums. An article on the work of Cecilia Beaux, accompanied by numerous illustrations, will appear in a later number of this magazine.



AFTER THE MEETING

CECILIA BEAUX

AN EXAMPLE OF  
CONTEMPORARY AMERICAN PAINTING